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# HASTE TO THE WEDDING

A MUSICAL VERSION OF

“Le Chapeau de Paille d’Italie”

IN THREE ACTS

Written by

**W. S. GILBERT**

Music Composed  
by

**GEORGE GROSSMITH.**

	S. D.
Vocal Score, Complete	5.0
Pianoforte Solo	3.0
Libretto	1.0



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# "HASTE TO THE WEDDING."

## Dramatis Personæ.

WOODPECKER TAPPING ( <i>a Bridegroom</i> )	..	..	..	..	..	..	..	..
MR. MAGUIRE ( <i>a Market Gardener</i> )	..	..	..	..	..	..	..	..
UNCLE BOPADDY	..	..	..	..	..	..	..	..
COUSIN FOODLE	..	..	..	..	..	..	..	..
THE DUKE OF TURNIPTOPSHIRE ( <i>an Emotional Peer</i> )	..	..	..	..	..	..	..	..
MAJOR-GENERAL BUNTHUNDER	..	..	..	..	..	..	..	..
CRIPPS ( <i>a Milliner's Bookkeeper</i> )	..	..	..	..	..	..	..	..
WILKINSON ( <i>a Policeman</i> )	..	..	..	..	..	..	..	..
BARNS ( <i>a Family Retainer</i> )	..	..	..	..	..	..	..	..
JACKSON ( <i>a Valet</i> )	..	..	..	..	..	..	..	..
THE MARCHIONESS OF MARKET HARBOROUGH ( <i>an Emotional Peeress</i> )	..	..	..	..	..	..	..	..
LADY POPTON	..	..	..	..	..	..	..	..
MARIA ( <i>a Bride</i> )	..	..	..	..	..	..	..	..
BELLA CRACKENTHORPE ( <i>a Milliner</i> )	..	..	..	..	..	..	..	..
PATTY PARKER ( <i>a Lady's Maid</i> )	..	..	..	..	..	..	..	..

*Wedding Guests and Members of the Upper Aristocracy.*



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# HASTE TO THE WEDDING

## ACT I.

N<sup>o</sup> 1.

Duet. (PATTY AND JACKSON.)— "To-day, at eleven."

Written by  
W. S. GILBERT.

Composed by  
GEORGE GROSSMITH.

*Allegretto vivace.*

PATTY.

JACKSON.

PIANO.

The first system of the musical score consists of three staves. The top staff is for Patty, the middle for Jackson, and the bottom for Piano. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (f) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the musical score. It includes vocal lines for both characters and piano accompaniment. The piano part starts with a piano (p) dynamic. The lyrics "To - day, at e - le - ven, Young" are written below the vocal lines.

The third system continues the musical score. It includes vocal lines for both characters and piano accompaniment. The lyrics "Wood - peck - er Tap - ping Will en - ter the hea - ven Of ma - tri - mo - n - e -" are written below the vocal lines.



Ma - tri - mo - nee -

To Ri - a Ma - guire that beau - ty en - trap - ping, Wood -

*p*

U - ni - ted will be.

- peck - er Es - quire u - ni - ted will be.

The

And the bells they will jin - gle,

*mf*

wine it will bub - ble, Turn

*cres.*

As Wood - peck - er, sin - gle,

*cres.*

Wood - - peck - er dou - ble! Re - form - ing his ways, which are  
 Re - form - ing his ways, which are

ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -  
 ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -

- form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of  
 - form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of

ma - tri - mo - nee, ma - tri - mo - nee!  
 ma - tri - mo - nee, ma - tri - mo - nee!

Young

Wood-peck-er Tap-ping (Pro-fess'd la-dy kill-er) Is

rare-ly caught nap-ping By wi-dow or maid, But her fa-ci-na-tions Her

Her gold and her sil-ler\_ gold and her sil-ler\_ All con-si-der-a-tions Have



Quite in the shade! *p* To  
 thrown in the shade! *p* To

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Quite in the shade!" and "To". The middle staff is another vocal line with lyrics "thrown in the shade!" and "To". The bottom staff is a piano accompaniment. The key signature is one sharp (F#). The piano part starts with a *p* dynamic and includes a *mf* section towards the end.

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of *rall:*  
 day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of *rall:*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of" and a *rall:* marking. The middle staff is another vocal line with the same lyrics and *rall:* marking. The bottom staff is a piano accompaniment starting with a *p* dynamic and including a *rall:* section.

ma - tri - mo - nee! *a tempo*  
 ma - tri - mo - nee! So the *a tempo*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "ma - tri - mo - nee!" and a *a tempo* marking. The middle staff is another vocal line with lyrics "ma - tri - mo - nee!" and "So the" and a *a tempo* marking. The bottom staff is a piano accompaniment with a *a tempo* marking.

The wine it will bub - ble, *cres:*  
 bells they will jin - gle, As

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics "The wine it will bub - ble," and a *cres:* marking. The middle staff is another vocal line with lyrics "bells they will jin - gle," and "As". The bottom staff is a piano accompaniment starting with a *mf* dynamic and including a *cres:* section.

Turn Wood - - peck - - er

Wood - - peck - - er, sin - gle,

dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps

Re - form - ing his ways, which are ra - ther too free, Jumps

in - to the hea - ven of ma - tri - mo - n<sup>ee</sup>! Re - form - ing his ways, which are

in - to the hea - ven of ma - tri - mo - n<sup>ee</sup>! Re - form - ing his ways, which are

rather too free, Jumps in - to the hea - ven of ma - tri - mo - n<sup>ee</sup>!

rather too free, Jumps in - to the hea - ven of ma - tri - mo - n<sup>ee</sup>!

*ff*



N<sup>o</sup> 2.

Song. (WOODPECKER).—"Maria is simple and chaste."

Allegretto Moderato.

WOODPECKER.

PIANO.

The first system of music shows the vocal line (WOODPECKER) and piano accompaniment (PIANO). The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic.

Ma - ri - a is sim - ple and chaste - She's pret - ty and

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic change from *f* to *p* (piano) over the word "chaste".

ten - der and mo - dest - But on one or two mat - ters of

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic change from *p* to *f* (forte) over the word "But".

taste Her views are dis - tinct - ly the odd - est.

The fourth system continues the vocal line and piano accompaniment. The piano part includes a dynamic change from *f* to *p* (piano) over the word "taste".

Her vir - tue is some - thing su - blime No

The fifth system continues the vocal line and piano accompaniment. The piano part includes a dynamic change from *f* to *gr* (grand) and then *loco* (ad libitum) for the final phrase.

kiss - ing - on that there's a stop - per - When I try, she says,

"All in good time - ..... At pre - sent it's high - ly im - pro - per,

*rit.* *mf* *colla voce* *p*

Im - pro - per, it's strict - ly im - pro - per. Such

*a tempo* *p* *mf*

vir - tue he - ro - ic I call, To com - plain were the

*p* *legato sempre*

act of a noo - dle - She's al - low'd to kiss no one at

all But her cou - sin, her cou - - sin, young Foo - dle.

*f con passione*

Such vir - tue he - ro - ic I call, To com -

*gra* *f legato sempre* *al loco* *mf*

-plain were the act of a noo - dle - She's al - low'd to kiss

*cres:* *cres:*

no one at all But her cou - sin, young Foo - - - dle,

*f*

Foo - dle.

*gra* *P* *ff* *f*



Now a maid - en could ne - ver of - fend

By em - brac - ing her fa - ther or bro - ther; But I

ne - ver could quite com - pre - hend Why cou - sins should

kiss one - an - o - ther. Of course it's an in - no - cent

whim - Be - neath it no mis - chief lies hid - den.

But.... why is that gi - ven to him..... Which to

*rit:*

*f* *mf* *rit:* *colla voce*

me is so strict - ly for - \_ bid - den? For -

*a tempo*

*p* *a tempo*

\_ bid - den, so strict - ly for - bid - den? It's as

*mf* *rit:*

in - no - cent as it can be; He's a kind of per -

*p legato sempre*

\_ form - ing French poo - dle. But.... why with - hold kiss - es from



me Which are free - ly ac - cord - ed to

Foo - dle? It's as in - no - cent as it can

*f con passione*

*f legato sempre*

be; He's a kind of per - form - ing French

*mf*

poo - dle. But..... why with - hold kiss - es from

*cres.*

*cres.*

me Which are free - ly ac - cor - ded to

*f*

Foo - - - dle, Foo - - - dle,

The first system consists of a vocal line and piano accompaniment. The vocal line has two measures with the lyrics "Foo - - - dle,". The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with a harmonic accompaniment of chords.

Foo - - - dle,.... Noo - - - dle,.... Foo - - - dle,....

*p*

The second system continues the vocal line with three measures: "Foo - - - dle,....", "Noo - - - dle,....", and "Foo - - - dle,....". The piano accompaniment includes a dynamic marking of *p* (piano) and features a melodic line with slurs and a bass line with long notes.

*cres.*

Poo - - - dle?.. Why with - hold kiss - es from me Which are

The third system begins with a dynamic marking of *cres.* (crescendo). The vocal line has the lyrics "Poo - - - dle?.. Why with - hold kiss - es from me Which are". The piano accompaniment continues with a melodic line and a bass line with chords.

free - - ly ac - - cord - - ed to Foo - dle?

The fourth system has the lyrics "free - - ly ac - - cord - - ed to Foo - dle?". The piano accompaniment features a melodic line with slurs and a bass line with chords.

*accel.*

The fifth system features a dynamic marking of *accel.* (accelerando). The piano accompaniment continues with a melodic line and a bass line with chords.

## Solo (MACUIRE) and Chorus:—"Ring ye joy-bells?"

N<sup>o</sup> 3.

Allegro vivace.

MACUIRE.

Soprano.  
Alto.  
Tenor.  
Bass.

Ring ye joy bells, long and loud - ly,

Allegro vivace.

PIANO.

Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

*cres.* As he takes his blushing bride, *p* blushing bride,

*cres.* *p*

Detailed description of the musical score: The score is for a piece titled "Ring ye joy-bells?". It features a soloist (Macuire) and a chorus. The tempo is marked "Allegro vivace". The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "Ring ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly, As he takes his blushing bride, blushing bride,". The piano part includes dynamic markings such as *fz*, *mf*, *cres.*, and *p*.



*cres.*  
Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

*cres.*

bride!

**Allegro furioso.**  
(Enter MAQUIRE.)

*ff*

*fz*

*Dialogue.*

You've kept us all waiting out - side!

Such

insults I ne-ver fore - saw: You've in - sult - ed your beau - ti - ful

bride, You've in - sult - ed your fa - ther - in - law! You've in -

- sult - ed our ex - cel - lent guests, You've pooh

pooh'd the con - nu - bi - al knot. You've in - sult - ed the fly - men Who'd

drive you to hy - men, By George, you've in - sult - ed the lot!



It's

*ff* Yes, yes, yes, By George, you've in\_sult\_ed the lot.

*ff* *fz*

off! Her af\_fec\_tion's mis\_plac'd! It's off! Such a man I dis\_

It's off!

*f*

It's off!

*fz*

\_own! It's off! Take your arm from her waist! It's

It's off!

*ff*

It's off!

*ff*

It's off!

It's off!

off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -

It's off!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -". The middle staff is a piano accompaniment line, and the bottom staff is a bass line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked "It's off!".

- longs To a fa - ther who ne - ver ig - nores..... In -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "- longs To a fa - ther who ne - ver ig - nores..... In -". The middle staff is a piano accompaniment line, and the bottom staff is a bass line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

- sults by the do - zen, Shall mar - ry her cou - sin - Here,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "- sults by the do - zen, Shall mar - ry her cou - sin - Here,". The middle staff is a piano accompaniment line, and the bottom staff is a bass line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked with *fz*.

Foo - dle, be hap - py - she's yours!

Yes, yes, yes,

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Foo - dle, be hap - py - she's yours!". The middle staff is a piano accompaniment line, and the bottom staff is a bass line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked with *f* and *ff*. The system ends with a double bar line and a fermata.

She's yours! Ring!

Foo - dle, be hap - py - she's yours! Ring!

This system contains the first system of music. It features a vocal line with lyrics "She's yours! Ring!" and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

Ring! Ring!..... Bride-groom's breast is

Ring! Ring!..... Bride-groom's breast is

This system contains the second system of music. It features a vocal line with lyrics "Ring! Ring!..... Bride-groom's breast is" and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

swell - ing proud - ly As he takes his blush - ing bride,

swell - ing proud - ly As he takes his blush - ing bride,

*cres.*

This system contains the third system of music. It features a vocal line with lyrics "swell - ing proud - ly As he takes his blush - ing bride," and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines. A dynamic marking "cres." is present in the piano part.



blush - ing bride,  
*p* blush - ing bride,  
*p*

Blush - ing, - ing, blush - ing, blush - ing, - ing, e - ver blush - - ing  
 Blush - ing, - ing, blush - ing, blush - ing, - ing, e - ver blush - - ing  
 Blush - - ing, blush - - ing,

*cres.*

bride!  
 bride!

*f*



Vivace.  
N<sup>o</sup> 3a. *f*

Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

MAGUIRE. Now then, are we all ready? Then away we go!

*Air.* — "Haste to the wedding."

Allegretto.  
N<sup>o</sup> 3b. *f*

*f*

MAGUIRE. It's off! Foodle shall have her! — FOODLE. Maria!

Vivace.  
N<sup>o</sup> 3c. *mf unis.*

*mf unis.* Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

*Virace. No. 3d.*

*mf* Ring, ye joy bells, long and loud - ly,

*fz* *mf*

Hap - py hearts to - - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

*cres:* *p*

*cres:* As he takes his blush - ing bride, blush - ing bride,

*cres:* *p*

*cres:*

Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing - ing, blush - ing - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

*cres:*

bride!

MAGUIRE. Will you stop that? Foodle, take the bride - pair off and away we go!

*N.º 3. Allegro vivace*

*mf*

*mf*



## Song. (BELLA.) "By dreams of ample profits lured."

N<sup>o</sup> 4.

Tempo di Mazurka

BELLA.

*con grazia*

By dreams of ample profits

PIANO.

*p legato*

*p*

lured, And o - ver - flow - ing till, By

ea - sy pay - ments I se - cured Stock, fix - tures and good -

-will. But fix - tures are but means to end -

*f*

Detailed description of the musical score: The score is for a song in 3/4 time, marked 'Tempo di Mazurka'. It features a vocal line for 'BELLA.' and a piano accompaniment for 'PIANO.'. The key signature has one flat (B-flat). The vocal line begins with the lyrics 'By dreams of ample profits lured, And overflowing till, By easy payments I secured Stock, fixtures and good-will. But fixtures are but means to end-'. The piano accompaniment includes markings such as 'con grazia', 'p legato', and 'p'. There are several triplet markings in both parts. The score is divided into four systems, each with a vocal line and a piano accompaniment.



Good - will's a term mis - plac'd - Un - less with them you deft - ly

*pp*

blend Po - lite - ness and Good Taste. With -

*with feeling*

- out you, mo - ney paid is waste - So hail... Po - lite - ness

*with feeling*  
*legato sempre*

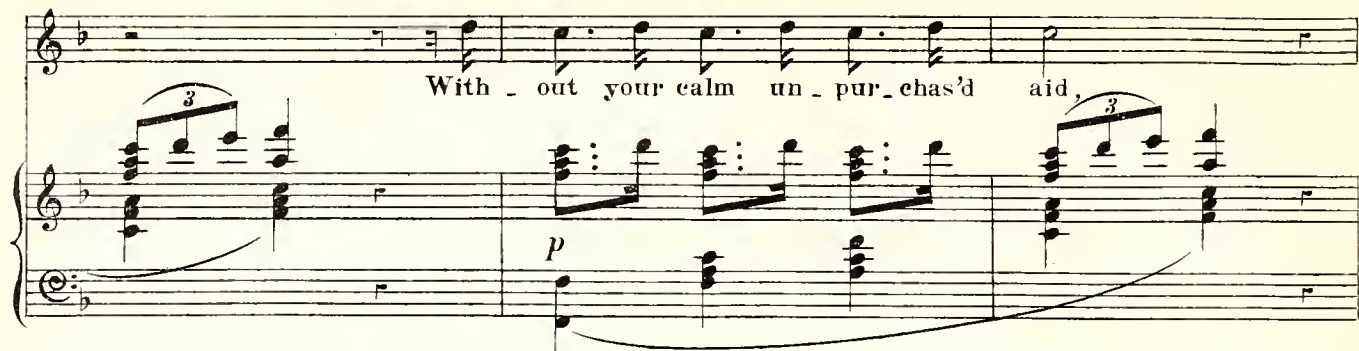
and Good Taste - So hail Po - lite - ness and Good Taste, So

*dim:* *rit:*

hail Po - lite - ness and Good Taste.

*colla voce* *f* *p*

With - out your calm un - pur - chas'd aid,



Work hard - ly as... you may, The fi - nest business in the



trade Falls off and fades a - way. The



stock de - pre - ci - ates in tone, The



good - will dwin - dles fast, The



hum-ble fix-tures, they a-lone Are faith-ful to the

last! Ye fix-tures, tho' but means to ends, You

*with feeling* *legato sempre*

do your best, my hum-ble friends, You do... your best, my

*dim.*

hum-ble friends, You do your best, my hum-ble

*rit.* *colla voce*

friends!

*a tempo*





N<sup>o</sup> 5.

## Recit. (BELLA AND WOODPECKER.) - "I want a hat."

Allegro. *mf*

WOODPECKER. I

PIANO. *mf sempre staccato*

want a hat of fi - nest straw, At once - a hand - some one. Trimm'd  
 with an ar - ma - dil - lo's claw, Three truf - fles and a bun, Two  
 what's - his - names of pea - cock blue, A thing - um - my on each, A  
 snuff box and a cock - a - too, Two mack - er - ell and a peach.



*a little slower*

*(looks at watch)*

If you have such a thing in stock, I'll buy it — Half past ten o'clock!

BELLA.

*Recit. ad lib.*

Ah heavens! 'tis Woodpecker! oh Judge and Juries!

WOOD.

'Tis Bella Crakenthorpe, by all the furies!

*ad lib.*

BELLA.

You've no thing like it in your shop? No con - se - quence - good morning! Stop!

Ah, false one, ah, false one, ah, false, ..... one!

*Segue Ballad.*

## Ballad. (BELLA.)—"You offer to take me."

*Allegretto Moderato.*

BELLA. *p*

You offer to take me, one fine day, To the

PIANO. *p*

Na\_val Ex - hi - - bi - tion; You borrow the money from me to pay The

price of our ad - mis - - sion. The rain pours down on my brand new dress, And

boots of thin pru - nel - la. Do you stand me a han - som? Oh dear, no! You

stand me un - der a por - ti - co, Like a shabby young fel - low, and off you go To

WOOD. BELLA<sup>31</sup>

borrow a friend's um - brel - la! um - brel - la! Poor Bel - la! To

BELLA.

bor - row a friend's um - brel - la! Ah!..... poor

WOOD.

Did I stand her a han - som?

Bel - la! Ah!..... poor Bel - la! Like a

Oh dear, no! I stood her un - der a por - ti - co, Like a

shab - by young fel - low off you go To... bor - row a friend's um -

shab - by young fel - low I off did go To... bor - row a friend's um -



- brel - la! um - brel - la! um - brel - la! To bor - row a friend's um -  
 - brel - la! um - brel - la! um - brel - la! To bor - row a friend's um -

*ff*

- brel - la!  
 - brel - la!

*p*

*3*

The rain goes on, and the days they grow - To

*p*



months ac - cu - mu - la - ting; And pa - tient - ly un - der that por - ti - co They

find me wait - ing - wait - - ing To her al - le - gi - ance

staunch and true Stands your de - sert - ed Bel - - - la. At

length six wea - ry months have pass'd; The wea - ther, no long - er

o - ver - cast, *cres:* Clears up - and you re - turn at last *p* With -

WOOD.  
 - out that friend's um - brel - la! um - brel - la! Poor

BELLA. *ff*  
 With - out that friend's um - brel - la!

WOOD.  
 Bel - la! Al -

Ah..... poor Bel - la! Ah..... poor

- though six wea - ry months had pass'd, The wea - ther no long - er

Bel - la! Like a shab - by young fel - low you re - turn'd at last With -

o - ver - cast Clear'd up, and I re - turn'd at last With -

- out that friend's um - brel - la! um - brel - la! young  
 - out that friend's um - brel - la! um - brel - la! poor

*p*

*ff*  
 fel - lah! With - out that friend's um - brel - la!  
*ff*  
 Bel - la! With - out that friend's um - brel - la!

*f* *p*

3

*ff*



N<sup>o</sup> 6. Duet (CRIPPS AND MACUIRE.) and Chorus.—"Gracious how I have been running."

Allegro vivace.

CRIPPS.

MACUIRE.

Sopranos.  
Altos.

Tenors.  
Basses.

PIANO.

(CORNETTI & HORNS)

(Enter CRIPPS.)

*f*

*p* (STRINGS.)

CORNETTI.

*f*

CRIPPS. I

Gra\_cious, how I have been running, Backwards, forwards, in the

I. CLART.

*p*

rain-                    Im - pe - eu - ni - ous eli - ents    dunning;

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics: "rain-                    Im - pe - eu - ni - ous eli - ents    dunning;". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

All my trou - ble, too, in vain!

BRASS.

The second system continues the vocal line with the lyrics "All my trou - ble, too, in vain!". The piano accompaniment includes a section for "BRASS." starting with a *ff* dynamic. The right hand of the piano part features a series of chords, and the left hand continues with a rhythmic accompaniment. The system ends with a *ff* dynamic marking.

Sop. & Alto.

Bow,                    to the Re - gis - tar!                    Bow.....                    to the Re - gis - tar!

Ten. & Bass

The third system features vocal lines for Soprano & Alto and Tenor & Bass. The lyrics are "Bow,                    to the Re - gis - tar!                    Bow.....                    to the Re - gis - tar!". The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics include *mf* and *f*.

The fourth system is a piano accompaniment in two staves. It features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *mf*, *f*, and *ff*. There are also some markings like "Ped." and a sharp sign (#).

Bow,.....                    Bow,.....                    Bow....                    to the Registrar

The fifth system is a piano accompaniment in two staves. It features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *f* and *ff*. There are also some markings like "Ped." and a sharp sign (#).

The sixth system is a piano accompaniment in two staves. It features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *mf* and *f*.

He can the li - cencegrant - He is the man we want -

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 4/4 time.

Bow,..... Bow,..... Bow.... to the Registrar!

This system continues the vocal line and piano accompaniment. The vocal line has long horizontal lines under the notes, indicating a sustained or breathy sound. The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for the second system, with a dynamic marking of *sf* (sforzando) appearing in the bass clef staff.

CRIPPS.

Sit - ting in wet things is. odious, Rheu - matics my na - ture

This system introduces a new section titled "CRIPPS." It features a vocal line and piano accompaniment. The piano accompaniment starts with a dynamic marking of *p* (piano).

loathes; So, be - hind this desk com - modious,

This system continues the vocal line and piano accompaniment from the previous system.



I'll at once change all my clothes,.... change my clothes,.... all my

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "I'll at once change all my clothes,.... change my clothes,.... all my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *p* and *mf*.

clothes!.....

REEDS.

BASSES.

The second system continues the vocal line with the lyrics "clothes!.....". It includes a woodwind part for "REEDS." and a bass line for "BASSES.". The piano accompaniment continues with a steady rhythm. Dynamic markings include *mf* and *f*.

Sop. & Alto.

Ten. & Bass.

This.... is the Re\_gis\_trar! This.... is the Re\_gis\_trar!

The third system features vocal parts for "Sop. & Alto." and "Ten. & Bass.". The lyrics are "This.... is the Re\_gis\_trar! This.... is the Re\_gis\_trar!". The piano accompaniment provides harmonic support with a consistent rhythmic pattern. Dynamic markings include *mf* and *f*.

Reed. \* Reed. \*

The fourth system shows woodwind parts for "Reed." and "Reed. \*". The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *mf* and *f*.

Bow,..... Bow,..... Bow.... to the Re\_gis\_trar!

The fifth system features vocal parts for "Bow,....." and "Bow,.....". The lyrics are "Bow,..... Bow,..... Bow.... to the Re\_gis\_trar!". The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *f* and *f*  $\frac{2}{2}$ .

The sixth system shows the piano accompaniment continuing with a rhythmic pattern. Dynamic markings include *mf* and *f*.

He can the li- cence grant— He is the man we want—

Bow,..... Bow,..... Bow to the Re\_gis.trar!

*f*

**MAGUIRE.** *Recit.*  
Why where's he gone? He's dis\_appear'd from view! Hal-

*mf* *p*

STRINGS.

**CRIPPS.**  
Good day to you!

- lo you sir, Hallo!

*mf* *p*

BRASS.  
REEDS & HORNS.

MAGUIRE.

Tempo di Minuet.

*p* This is my daughter, sir,

One moment, pray.

These are her brides - maids -

No doubt a wed - ding

this her bri - dal day!

FL.

*p* HORNS.

par - ty, come to make Some pur - chas - es!



## MAGUIRE.

Our names per-haps you'll take? Our names per-

STRINGS.

Detailed description: This system shows the vocal line and piano accompaniment for the first part of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Our names per-haps you'll take? Our names per-'. The piano part features a steady accompaniment with some melodic lines in the right hand.

- haps you'll take, you'll ve-ry kind-ly take?

*grā*

*rall.*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '- haps you'll take, you'll ve-ry kind-ly take?'. The piano accompaniment includes dynamic markings *grā* and *rall.* (rallentando). The tempo is still 2/4.

## Tempo Primo.

My name is An-tho-ny Hur-ri-cane Egg,

*grā*

*p*

*mf*

Detailed description: This system marks the beginning of the 'Tempo Primo' section. The vocal line starts with 'My name is An-tho-ny Hur-ri-cane Egg,'. The piano accompaniment features a change in dynamics, marked with *p* and *mf*. The tempo is 'Tempo Primo'.

Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done'. The piano accompaniment provides a steady accompaniment.

## CRIPPS.

But real-ly-

yet- Co-nol-ly Maguire- I haven't quite finish'd- Esquire!

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'But real-ly- yet- Co-nol-ly Maguire- I haven't quite finish'd- Esquire!'. The piano accompaniment continues with a steady accompaniment.

Sop. & Alto. Do not for-get the "Esquire!" *f*

Ten. & Bass. His name is *f*

An-tho-ny Hur-ri-cane Egg, Bar - tho - lo-mew Cap-per-boy Pro-per-ty Skegg-

CRIPPS. CHORUS. *dim:*

But real - ly - Al - so Co - nol - ly Ma - guire - Pray, pray, pray, *dim:*

*p* Do not forget the "Esquire!" *ff* Do not forget the "Esquire!"

*p* *pp* *ff* (All sit)

MAQUIRE.  
Oh, I.....was born at Pet-ty-bun

CRIPPS. (*speaking*) "Sir, the Christian names are immaterial?" On a Sa-tur-day- On a

*f* *f*

*Dialogue.* *p* *f*

In eigh-teen hundred twenty-one,

Sa-tur-day- CRIPPS. (*speaking*) "Your place of birth is also immaterial." On the

*f* *f*

*p* *f*



fourth of May\_ On the fourth of May\_

CRIPPS. (*speaking*) "My dear sir, I don't want your biography\_ you have told me quite enough!"

MACUIRE. "Very good. (*to BOPADDY*) Now it's your turn?"

BOPADDY. "Oh! Sir, before I consent to become a witness in this matter"

On a Saturday\_ On a Saturday\_

BOPADDY\_ "I should like to express my views as to the qualifica- On the tions of a witness?"

fourth of May\_ On the fourth of May\_

CRIPPS\_ "What is he talking about?"

BOPADDY\_ "In the first place he should be of Bow to the full age. I am. In the second, he should be a Briton by birth. I am. In - the third"

Registrar! Bow to the Registrar! Bow..... Bow.....

Bow..... to the Re - gis - trar! He can the

li - cence grant - He is the man we want -

Bow,..... Bow,..... Bow..... to the

*ff rit:*

Re - gis - trar!

MAQUIRE. My friends, let us follow the Registrar.

*N<sup>o</sup> 5a.* *Exeunt*

*p ad lib.* *f*

WOODPECKER. I can't call on a Marchioness and ask her how much she wants for her hat.

*Enter CRIPPS and wedding party.* *Exeunt*

*N<sup>o</sup> 5b.*

*p ben marcato* *f*

WOODPECKER. I'll engage this column for twenty four hours — let no one out.

*Enter CRIPPS and wedding party.*

*N<sup>o</sup> 5c.*

*p* *f*

*ff grandioso* *rall.*

*Curtain.*

*rit.* *f*

END OF ACT I.



## ACT II.

N<sup>o</sup> 7.

Song: (DUKE.) — "Oh butcher, oh baker."

Allegro vivace.

DUKE.

PIANO.

Musical score for the first system, featuring the Duke's vocal line and piano accompaniment. The tempo is marked "Allegro vivace". The piano part includes dynamic markings of *f*, *mf*, and *f*.

Moderato affettuoso

*Legato*

Oh butch - er, oh ba - ker, oh can - dle - stick ma - ker, Oh

*p* *colla voce*

ven - dors of bac - ca and snuff - And you, li - cens'd vitt - ler, and

pub - lie house skitt - ler, And all who sell stick - y sweet - stuff - Ye

*cres.*

bar - bers, and Mess - rs the Bond-Street hair - dress - ers (Some

shave you, and o - thers do not) Ye greas - y polk - pie - men, Ye

se - cond hand fly - men, All peo - ple who en - vy my

lot, All peo - ple who en - vy my lot, L-t

*rall:* (with tambourine.)  
Allegro vivace.

*p. rall:*

each of you lift up his voice - With ta - bor and cym - bal re -

*mf* *ff* *mf*

*Hit tambourine.*

*tam.*

-joice That you're not, by some hor - ri - ble fluke, *tam.*

*ff* *mf* *ff*

*tam.*

high - ly - strung sen - si - tive Duke! An - o - ver de - vo - tion - al,

*mf* *ff* *p*

*accel.*

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra - hys - ter - i - cal,

*accel.*

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly - strung sen - si - tive

Duke, *mf* *tam.*

A high - ly strung sen - si - tive Duke!

*ff* *mf* *colla voce* *ff*



*f* *f* *mf* *f*

*Affettuoso*

You, men of small deal - ings of course praise your feel - ings. There's

*p* *colla voce*

no doubt at all a - bout that - When a den - tist ex - act - ing your

tooth is ex - tract - ing, You can howl like an ar - is - to - rat. But an

*cres:*

or - phan cock - spar - row, who thrills to the mar - row A

Duke who is dou - bly re - fined, Would ne - ver turn pa - ler a

tink - er or tai - lor, Or stag - ger a mid - dle - class

mind, Or stag - ger a mid - dle - class mind! So

*rall:* *Allegro vivace:*

*p rall:*

each of you lift up your voice - With cym - bal and ta - bor re -

*tam.* *ff* *mf*

- joice, That you're not, by some hor - ri - ble fluke, A

*tam.* *ff* *mf* *ff* *tam.*

*tam.*  
 high - ly strung sen - si - tive Duke! An o - ver de - vo - tion - al,  
*mf* *ff* *p*

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra hys - ter - i - cal,  
*accel.* *accel.*

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly strung sen - si - tive  
 Duke,  
*mf* *tam.*

Duke, A high - ly strung sen - si - tive Duke!  
*ff* *mf colla voce* *ff* *tam.*



DANCE.

*tam. tam. tam. tam.*

*tam. tam.*

*tam. tam.*

*tam. tam.*

*tam. tam.*

*tam.*

*tam.*

*tam.*

*tam. tam.*

*tam. tam.*

*tam. tam. tam. tam.*

*tam.*

*tam.*

N<sup>o</sup> 8. Duet (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."

Allegro Agitato.

WOODPECKER.

The slave of impulse I,

PIANO.

*mp legg. e stacc.*

*p*

Born 'neath the a - zure sky Of beau - ti - ful Fi - ren - ze. With

fierce de\_sires I brim, When I conceive a whim, That whim... he comes a

fren - zy! A wish un - gra - ti - fied, Wounds my I - ta - lian pride, Like

*f agitato* *cres:*

stab of sharp sti-let - to. My blood... is turn'd to gall;... I

*mf* *dim:*

can - - not sing - I squall, . . . And this . . . . is worst of

*cres:* *f*

all - A - way, a - way, a - way goes my fal - -

MAR.

WOOD. *dim:*

- set - to, My ex - qui - site fal - - - set - to! My

*dim:*



Hea - vens! should it be - fal,..... My guests.... it will ap -

blood is turn'd to gall,..... I can - - not sing - I

*f*

- pal,..... If, when..... as - sem - bled all - *p* A -

squall,..... And, this..... is worst of all - *p* A -

*f* *dim:*

*cres:* *p* - way, a - way, a - way goes his fal - - set - to, His

*cres:* *p* - way, a - way, a - way goes my fal - - set - to, My

*cres:*

ex - qui - site fal - - set - to!

ex - qui - site fal - - set - to!

*p* *b<sup>b</sup>*

MAR.

Lord of the Up\_per G, By peers of

high degree as - sid - u - ous - ly court\_ed;

Fal - set - tist all di\_vine, No heav'n sent whim of thine Ought e - ver

to..... be thwarted. So - ci - e - ty should strain

Each nerve to spare thee pain, What e - ver's on the ta - pis; The

im - pulse I ad - mire..... That's born..... of South - ern

fire:..... I know..... what you re - quire - Here -

take it, and be hap - - py, Take it, and..... be

hap - py! The im - - pulse I ad - mire..... That's  
Al - though... I much de - sire..... A



born..... of South\_ern - fire:..... I know..... what you re -  
 part ..... of your at - tire,..... That's not..... what I re -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "born..... of South\_ern - fire:..... I know..... what you re -". The second staff has lyrics: "part ..... of your at - tire,..... That's not..... what I re -". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of chords and single notes, with a dynamic marking of *f* (forte) in the bass line.

-quire..... I know..... what you re - quire..... Too  
 - quire,..... That's not..... what I re - quire,..... That's

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "-quire..... I know..... what you re - quire..... Too". The second staff has lyrics: "- quire,..... That's not..... what I re - quire,..... That's". The bottom two staves are piano accompaniment in grand staff. The piano part continues with a similar rhythmic pattern, featuring dynamic markings of *f* (forte) in both the treble and bass lines.

*dim:*  
 well..... what you re - quire..... Here - take it,  
 not..... what I re - quire..... That,

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "*dim:*  
well..... what you re - quire..... Here - take it,". The second staff has lyrics: "not..... what I re - quire..... That,". The bottom two staves are piano accompaniment in grand staff. The piano part features a dynamic marking of *dim:* (diminuendo) in the bass line.

take it, Take it, and be hap - py, Take it, and be  
that, No, that will not, no that will not make me

*Tempo primo accel.*

hap - py!  
hap - py!

*ben marcato*

*Fine.*

*(Hopping exit for DUCHESS)*

*sf Fine. p stacc.*

N<sup>o</sup> 9. *Recit. and Song* (MAQUIRE.) and *Chorus*.—"Now, Woodpecker! until you come."

Moderato ben marcato.

MAQUIRE.

PIANO.

*Recit.*

Now, Wood-peck-er! un-til you come, my dear sir, We can-not budge a

*colla voce*

WOODPECKER. (*Quickly*)

peg. Why! what the dickens are you do-ing here, sir? Explain yourself, I beg!

MAQUIRE.

We are all mak-ing mer-ry On.....

*p* *stacc.*



port and on sherry, It's li-ber-al, very- At price you don't stickle! When you

spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread

*loco*

cheese and a pickle- All ve-ry good things to tuck in- to our frames. But that's

*mf*

*gracioso* (*grac*)

*mf*

not the me- noo at the Hall of St James!

*f*

Why, bless us, there's dishes Of fowls and of fishes - Of

all that one wishes - There's muck and mickle! There's puddings and ices, And

jam-bone in slices, And other devices, Our palates to tickle! Fine

Frenchified fixings - I don't know their names. But they do the thing well, in the

MAC.

*parlante*

*parlante*

Hall of St James!

Sop. & Alto.

There's pud\_dings and Lees, And... jam\_bong in slices\_ And

Ten. & Bass.

*f*

*parlante*

Vices!

*parlante*

Thickle!

o\_ther de\_vices Our pa\_lates totthickle! Fine Frenchified fix\_ings, We

*rall:*

Oh, they do the thing well in the Hall of St James!

*rall:*

don't know their names. But they do the thing well in the Hall of St James!

*rall:*



N<sup>o</sup> 10.

## Chorus behind Curtains. "Hurrah! for the bride."

Soprano.  
Alto.

Vivace.

Tenor.  
Bass.

PIANO.

*f*

Hur - rah! for the bride with a

right good will, Hur - rah! Hur - rah! Hur - rah! For the

bride - groom bold who pays the bill, Hur - rah! Hur - rah! Hur -

- rah! For his fa - ther - in - law.... give three times three, And

*ff*

*ff*

*f*

8

*f*

three for her cou - sin young Foo - dle he; And three for this ca - pi - tal

com - pa - nee. Hur - rah! Hur - rah! Hur - rah!

Haste to the wedding.

*gra.*

*cres: e accel.*

*gra.*

*gra.*  
Curtain.

N<sup>o</sup> II. Song. (BUNTHUNDER.) "Though called upon I've never been?"

Andante maestoso.

PIANO.

*p*

*sf* *mf*

*sf* *mf*

Curtain.

*sf*

*p*

GEN: BUNTHUNDER.

Though call'd up\_on I've ne\_ ver been To

*pf colla voce*

court a war\_ rior's tomb, Or to de\_fend my so\_ vereign Queen In

battle's dread boom\_ boom! Re\_ sist\_ less I, when I am stirr'd To

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Andante maestoso'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The introduction is divided into four measures, with dynamics ranging from piano (p) to fortissimo (sf) and mezzo-forte (mf). The piano introduction concludes with the word 'Curtain.' and a fortissimo (sf) dynamic. The vocal entry is marked 'GEN: BUNTHUNDER.' and begins with the lyrics 'Though call'd up\_on I've ne\_ ver been To'. The piano accompaniment for the vocal part is marked 'pf colla voce'. The lyrics continue: 'court a war\_ rior's tomb, Or to de\_fend my so\_ vereign Queen In battle's dread boom\_ boom! Re\_ sist\_ less I, when I am stirr'd To'. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.



dough - ty deeds of wrath, So on my-self I have conferr'd The

Or - der of the Bath! You trace my humour's de - vi - ous path? You

see my mean - ing through? The knight - ly Or - der of the Bath - I

don't be - lieve you do! Let

me explain - you're in the dark - The "Bath's" a high de - gree Con -

- ferr'd on war - ri - ors of mark, But *not* conferr'd on me. From

"Bath" we eas - i - ly de - rive This foot - bath - com - mon delf - And

that's the com - pli - ment that I've Con - ferr'd up - on my - self. This

bath - of crock - er - y..... or delf - A play on meanings twain. I'm

sor - ry - I for - got my - self - It shan't oc - cur a - gain!

N<sup>o</sup> 12.

Duet. (WOODPECKER AND BUNTHUNDER.)—"Your pardon sir."

WOODPECKER. *Con spirito.*

(Enter WOODPECKER.)

PIANO. *f*

The first system of the musical score. The top staff is for the woodpecker, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The bottom two staves are for the piano, with a grand staff (treble and bass clefs) and the same key signature and time signature. The piano part begins with a forte (*f*) dynamic and a rhythmic accompaniment of eighth notes.

WOOD. *Chant.*

Your pardon sir. Am I addressing The Major-General Buntbunder I greatly wonder? In search of him I roam.

*p*

The second system of the musical score. The top staff is for the woodpecker's chant, with a treble clef, a key signature of two flats, and a common time signature. The lyrics are: "Your pardon sir. Am I addressing The Major-General Buntbunder I greatly wonder? In search of him I roam." The bottom two staves are for the piano accompaniment, with a grand staff and a piano (*p*) dynamic. The piano part provides harmonic support for the chant.

*Con spirito.*

The third system of the musical score. It consists of piano accompaniment for the woodpecker's part, with a grand staff and a *Con spirito* dynamic. The piano part continues with a rhythmic accompaniment of eighth notes.

BUN. *Chant.* WOOD. BUN.

I am, as you are rightly guessing, That most unhappy warrior. No man sorrier, But I am not at home. You're not at home? No, sir, I'm not at home.

The fourth system of the musical score. The top staff features a dialogue between the woodpecker and the buntbunder. The woodpecker's part is labeled "WOOD." and the buntbunder's part is labeled "BUN.". The lyrics are: "I am, as you are rightly guessing, That most unhappy warrior. No man sorrier, But I am not at home. You're not at home? No, sir, I'm not at home." The bottom two staves are for the piano accompaniment, with a grand staff and a piano (*p*) dynamic.



Con spirito.

Chant. WOOD.

This information is distressing— If you will shortly be returning,  
My soul is burning With keen anxie - ty to know?

Con spirito.

WOOD.

BUN.

Chant.

Un -

I've gone abroad on business pressing; When home from  
places foreigneering I shall be steering is quite un - cer - tain! Go!

- cer - tain? Oh!

Oh!

*ff*

Yes quite un - cer - tain! Go!

Go!

*f con spirito*

WOODPECKER.

From the Mar - chion - ess - es, Whom

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The piano part includes dynamic markings of *f* and *p* with accents (^) over the notes.

no - bo - dy guess - es To be of the rank of a peer - ess or peer - In

The second system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment with chords and moving lines in both hands.

cour - te - sy lack - ing They sent us all pack - ing, And each with a ve - ry fine

The third system shows the vocal line and piano accompaniment. The piano part features a more active accompaniment with some melodic lines in the right hand.

flea in his ear. Those John - ies and Jack - ies, The o - ver - fed lack - ies, They

The fourth system continues the vocal line and piano accompaniment. The piano part has a more rhythmic accompaniment with some chordal textures.

went for the bride and her guests with a rush - The

The fifth system concludes the vocal line and piano accompaniment. The piano part features a more active accompaniment with some melodic lines in the right hand.

com - bat was heat - ed, But we were de - feat - ed By

in - so - lent arm - ies of pow - der and plush. And

Mis - ter Ma - guire, Who's ra - ging with ire, Has ta - ken an oath by the

pow - ers that be, That res - tau - rant keep - er Shall

WOOD.  
not close a peep - er Un - til she has pub - lish'd an ap - o - lo - gee! From the  
BUN.  
Tho'



Mar - chion - ess - es, Whom no - bo - dy guess - es To be of the rank of a  
 call'd up - on I've ne - ver been To court a war - rior's

*mf*

peer - ess or peer - In cour - te - sy lack - ing They sent us all pack - ing, And  
 tomb, Or to de - fend my Sov - reign Queen In

each with a ve - ry fine flea in his ear. Those John - lies and Jack - ies, The  
 bat - tle's dread boom - boom! Re - sist - less I, when

o - ver - fed lack - ies, They went for the bride and her guests with a rush - The  
 I am stirr'd To dough - ty deeds of wrath, So

com\_bat was heat\_ed, But we were de\_feat\_ed By in\_so\_lent arm\_ies of  
 on my\_self I have con\_ferr'd The Or\_der of the

pow\_der and plush. And Mis\_ter Ma\_guire, Who's ra\_ging with ire, Has  
 Bath You trace my hu\_mour's de\_vious path? You

ta\_ken an oath by the pow\_ers that be, That res\_taurant keep\_er, Shall  
 see my mean\_ing through? The knight\_ly Or\_der

not close a peep\_er Un\_til she has pub\_lish'd an ap\_o\_lo\_gue. Ha,  
 of the Bath\_ I don't be\_lieve you do!

*cres.*  
*mf*

ha! Ha, ha! Ha, ha! Ho, ho! Ho, ho! Ho,

*cres:*

No!

ho! Un - til she has pub - lish'd an ap - o - lo - gee,

No! I don't be - lieve you do! I

*mf*

Pub - lish'd an ap - o - lo - gee! Ha, ha! ap - o - lo - gee,

don't be - lieve you do! No!

*f* *cres: molto*

*f* *cres. molto*

ap - o - lo - gee, Pub - lish'd an ap - o - lo - gee!

No! I don't be - lieve you do! *gr<sup>va</sup>*

*ff*



N<sup>o</sup> 13.

Song. (MACUIRE.)—"If you value a peaceable life."

Allegretto.

MACUIRE.

If you

va - lue a peace - a - ble life, This max - im will teach you to

get it: In all things give in - to your wife, - I

didn't and liv'd to re - gret it. My wife lik'd to govern a - lone, And she

*cres:*  
 ne\_ ver would share with an\_ - o - ther; Re - - mark - a - bly tall and well

*cres:*  
 grown, She had plen - ty of mus\_cle and bone, With an

*cres:*

*rall:*  
*mf*  
 ex - cel - lent will of her own\_ And my dar\_ ling takes af - ter her

*mf*

*p a tempo*  
 mo\_ ther! Oh! if ear - ly in life I had hap - py - ly known. How to

*p*

hu\_ mour a wife With a will of her own, We should

not have been snarl - ing All day at each o - - ther -

And, re - - mem - ber, my.... dar - ling Takes af - ter her

mo - - ther!

Sop. & Alto. *f*

Ten. & Bass. *f*

Oh, if ear - ly in life He had hap - pi - ly.... known How to

hu - mour a wife With a will.... of her own, They would



not have been snarl - ing All day at each o - ther - And, re -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "not have been snarl - ing All day at each o - ther - And, re -". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The piano accompaniment for the first system continues from the previous system. It features a complex texture with sixteenth-note runs in the right hand and a bass line with some chromatic movement in the left hand.

- mem - ber, his dar - ling Takes ..... af - ter her no - - ther!

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "- mem - ber, his dar - ling Takes ..... af - ter her no - - ther!". The piano accompaniment includes a prominent melodic line in the right hand that mirrors the vocal melody.

Ne - ver

*p*

The third system of music is a piano accompaniment section. It begins with a dynamic marking of *p* (piano). The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic foundation with sustained chords.

wake up her tem - per - I did - And smash went a win - dow, in -

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "wake up her tem - per - I did - And smash went a win - dow, in -". The piano accompaniment maintains the rhythmic pattern established in the previous system.

-stan-ter; In - -vari-ably do as you're bid,- I didn't bang went a de-

-can-ter! Give in - to each whim, I de - clin'd - At my head went a vi - ne - gar

eru - et.,, What - - e - ver in - duce - ment you find, Ne - ver

*cres.*

give her ad - vice of a kind That is known as "a bit of your

mind? I did - and the crock - er - y knew it! Oh! if

*mf* *rit.*

*p a tempo*

ear - ly in life I had hap - py - ly known, How to hu - mour a wife With a

will of her own, We should not have been snarl - ing

All day at each o - - - ther - And, re - -

- mem - ber, my dar - ling Takes af - ter her mo - - ther!

Oh! if



ear - ly in life He had hap - pi - ly... known How to hu - mour a wife With a

will of her own, They would not have been snarl - ing

All day at each o - - ther\_ And, re - -

- mem - ber, his dar - ling Takes af - ter her mo - - ther.

Tho' her

as - pect was mo - dest and meek, She could turn on the steam in a

minute:, Her e - -rup - tions went on for a week - Ve - -

- su - vius, my boy, wasn't in it! Give your wife of in - dul - gence her

fill, Tho' your meals be un - plea - sant - ly scrap - py, Ne - ver

look at her mil - li - ner's bill; Gulp down that ex - tra - va - gant

pill, And you may - and you pro - ba - bly will - Be

*mf* *mf*

bankrupt - and tho - rough - ly hap - py! Oh! if ear - ly in life I had

*p* *a tempo*

hap - py - ly... known How to hu - mour a wife With a will of her own,

We should not have been snarling All day at each o - - ther -



And, re - - member, my dar - ling Takes af - ter her mo - - ther!

Ob! if

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "And, re - - member, my dar - ling Takes af - ter her mo - - ther!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *ff*.

ear - ly in life He had hap - pi - ly known, How to hu - mour a wife With a

The second system continues the musical score. The vocal line has the lyrics "ear - ly in life He had hap - pi - ly known, How to hu - mour a wife With a". The piano accompaniment continues with a steady rhythmic pattern. The key signature remains one flat, and the time signature is 4/4.

will of her own, They would not have been snarl - ing

The third system concludes the musical score on this page. The vocal line has the lyrics "will of her own, They would not have been snarl - ing". The piano accompaniment continues with the same rhythmic pattern. The key signature remains one flat, and the time signature is 4/4.

All day at each o - - ther - And, re - - mem - ber, his dar - ling

Takes af - ter her mo - - ther!

DANCE.

*mf*

*cres.*

*Exeunt.*

## Duet. (WOODPECKER AND BUNTHUNDER.) "I've come across hats."

N<sup>o</sup> 14.

Allegretto.

WOODPECKER. *ad lib.* I've come a\_cross hats of all co\_lors and sorts, But

PIANO. *p*

BUNTHUNDER.

none like this spe - ci - men, dem - me! Thief! Bur\_glar! A - way to the

*sf*

WOOD.

eri - mi - nal courts, With your ske - le - ton keys and your jem - my! Ex -

*sf*

- cuse me, you're really mis - ta - ken in that - I'll prove it, if pa - tient you'll be, sir: This

*f*



BUN.

morn-ing my horse ate a young la-dy's hat— Well, what does that mat-ter to

WOOD.

me, sir? But she's now at my lodg-ings, and leave them she won't, Un-

BUN.

-til I've pro-cur'd her an- - o - ther! By all that - is pru-dent and

BUN

WOOD.

pro-per, why don't The young la-dy go home to her mo-ther? mo-ther?

mo-ther! Al - -rea - dy too long she has tar-ried— Why

WOOD. BUN. WOOD.

don't the young wi-dow with draw? Young wi-dow? Young wi-dow? Young

*f*

*rall.*

wi-dow? good gra-cious, she's mar-ried, And her hus-band can claim her by

*colla voce*

BUN. *a tempo* WOOD.

law! Ha, Ha! Ho, Ho! Sly dog! Sly

*f*

BOTH. *accel.*

dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

*f accel.*

dog! Ha, Ha! sly dog! Ha, Ha! Ho, Ho!

*ff*

WOOD.

Now, her husband's a jea - lous old fel - low, A

*p a tempo*

sa - vage old tar - tar, no doubt A mid - dle - class white - wash'd O -

*rull.*

*f*

BUN.

- the - lo - One leg in the grave, and one out! Ha, Ha! Ho, Ho! Sly

*f* *f* *p*

WOOD. BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

*f* *f* *accel.*

WOOD.

dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho! Now you'd

*ff* *p*



think he'd abuse her or thrash her, Just to give her a kind of a fright.

*Parlante ad lib.*  
My dear sir, he'd simply and silently smash her! And, by

BUN.

*a tempo*  
George, he'd be perfectly right! Ha, Ha! Ho, Ho! Sly

*a tempo*

WOOD.  
dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

BUN. *accel.*

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

WOOD.

Now, as - sist me if you could be brought to, We'd

*a tempo*

BUN. *ad lib.*

hood\_wink O - thel - lo, I bet\_ No, real - ly I don't think I

*culla voce*

*rull:*

ought to\_ I don't think I ought to, and yet\_ Ha, Ha! Ho, Ho! Sly

*rull:*

WOOD.

BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

*ff accel.*

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

*ff*

WOOD. *Recit.* 3

Here are the fragments, de\_cor\_a\_ted they, With choicest gifts of Flo\_ra's.

*Recit.*

BUN.

By all the blight\_ing tricks that de\_vils play, This hat is Le\_o -

*sfp*

WOOD.

-no\_ra's! Her name, sir - Le\_o - -no-ra's! Quite right, it's Le\_o -

*sfp*

*a tempo*

BUN.

Allegro.

*Quasi parlante*

-no-ra's Ha, Ha! Ho, Ho! Sly dog! Be quiet, sir! Be

*f* *ff* Allegro. *p* *p*



qui - et, sir! The mar - ried la - dy For whom, with mo - tives base and sha - dy, A

furnish'd lodg - ing you've pro - vi - ded, Turns out to be my wife mis - gui - ded!

WOOD.

What? With sheer bad luck my lot is reek - ing; The

hat that all day I've been seek - ing Turns out to be the hat ill - fa - ted, My

BUN.

horse this morn - ing mas - ti - ca - ted! What?

WOOD.

Cease your fu - ry! Judge in er - mine My in - ju - ry Shall de - ter - mine!

BUN.

Fire and fu - ry! Judge in er - mine (With a ju - ry) Shall de - ter - mine

Allegro.

Your re - marks are clear - ly wrong, sir - Much too strong, sir - Much too strong, sir!

How to treat this so - cial wrong, sir - Come a - long, sir - Come a - long, sir!

HASTE TO THE WEDDING. To be played *ff* while the wedding party is on, *ppp* during change of scene, and *ff*

again while wedding party dance on.

Last time only.

*lc. fff*

## FINALE.

N<sup>o</sup> 15.

Allegretto Moderato.

LE ONORA.

PIANO.

*f con spirito*

*f*

*f*

*p*

WOOD.

So, sir, I've found you out at last! She's

LEO.

BUN.

got the hat! At your as - sur - ance I'm a - ghash! She's

LEO.

BUN.

got the hat! While you've been on clan - des - tine jaunts - She's



LEO.

got my hat! I've wait - ed for you\_ at my aunts! I've

wait - ed, wait - ed, wait - ed, wait - ed\_ All day I've waited for you\_ at my aunts!

LEONORA.

While you've been on 'clan - des - tine jaunts\_ I've wait - ed for you

MARIA.

She's got the hat\_ She's got the hat (We don't know how, but

WOODPECKER.

She's got the hat\_ She's got the hat (We don't know how, but

MACUIRE.

She's got the hat\_ She's got the hat (We don't know how, but

BUNTHUNDER.

She's got the hat\_ She's got the hat (We don't know how, but

Soprano.  
Alto.

She's got the hat\_ She's got the hat (We don't know how, but

Tenor.  
Bass.

She's got the hat\_ She's got the hat (We don't know how, but

PIANO.

Musical score for the piano accompaniment, including dynamic marking 'mf' and fingerings 'V'.

at my aunt's, at my aunt's, at my aunt's, All  
 ne-ver mind that)- It's tat for tit, and tit for tat- She's  
 ne-ver mind that)- It's tat for tit, and tit for tat- She's  
 ne-ver mind that)- It's tat for tit, and tit for tat- She's  
 ne-ver mind that)- It's tat for tit, and tit for tat- She's  
 day I have wait-ed for you- at my aunt's!  
 got the hat, she's got the hat!  
 got the hat, she's got the hat!  
 got the hat, she's got the hat!  
 got the hat, she's got the hat!  
 got the hat, she's got the hat!  
 For-

She's got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

-give me - I have been un - just!

*p* She's got the hat!

*p*

She's

She's

She's

She's

You'll o - ver - look the past, I trust?

She's



got the hat!

got the hat!

got the hat!

got the hat!

got the hat!

got the hat!

got the hat!

But, stop! The gate of

got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*mf*

Hea - ven shuts! Where

*f* She's got the hat!

*f*

*mf*

are the Bar - ce - lo - na - nuts? The Bar - ce - lo - na -

lo - na - lo - na - You have *not* got the Bar - ce - lo - na nuts!

LEO. *mf*

MAR. *mf* Well, what of this, and what of that -

WOOD. *mf* Well, what of this, and what of that -

MAG. *mf* Well, what of this, and what of that -

BUN. *mf* Well, what of this, and what of that -

Sop. *mf* But, stop! The gate of Hea - ven shuts! You

Alto.

Ten. *mf* Well, what of this, and what of that -

Bass.

Some how or o-ther she's got the hat. It's tat for tit, and  
 Some how or o-ther she's got the hat. It's tat for tit, and  
 Some how or o-ther she's got the hat. It's tat for tit, and  
 Some how or o-ther she's got the hat. It's tat for tit, and  
 have not got the Bar-ce-lo-na nuts, The Bar-ce-lo-na nuts, The  
 Some how or o-ther she's got the hat. It's tat for tit, and  
 tit for tat. She's got the hat, She's got the hat, She's  
 tit for tat. She's got the hat, She's got the hat, She's  
 tit for tat. She's got the hat, She's got the hat, She's  
 tit for tat. She's got the hat, She's got the hat, She's  
 Bar-ce-lo-na nuts!  
 tit for tat. She's got the hat, She's got the hat, She's

*brilliant*



got the hat She's got the hat! So ring ye joy - bells,  
 got the hat She's got the hat! So ring ye joy - bells,  
 got the hat She's got the hat! So ring ye joy - bells,  
 got the hat She's got the hat! So ring ye joy - bells,

got th hat, She's got the hat! So ring ye joy - bells, *f*  
 got th hat, She's got the hat! So ring ye joy - bells, *f*

long and loud - ly, Hap - py hearts to - - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - - ge - ther tied -

long and loud - ly, Hap - py hearts to - - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - - ge - ther tied -



Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

*cres.*



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If thy love ... .. in A♭, B♭, and C
By the old, old sea ... .. in B♭, C, and E

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## F. BEVAN.

The Golden Bar ... .. in C, D, and F
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## POPPELWELL ROYLE.

Love's reproof ... .. in A♭
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## ARTHUR SOMERVELL.

Love me not for comely grace ... .. in G and B♭
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The way of the wind ... .. in D, F, and C
Love, is it well with thee P ... .. in E♭, F, and C

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